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ABSTRACT

A survey was conducted to determine a quantitative baseline on the status of music, visual art, dance and drama/theater education in U.S. public schools. A stratified random sampling technique was used and questionnaires were sent to 1,366 U.S. public schools seeking data about demographics, curricula, adequacy of instructional material, and information on support for arts education. Comparisons were made where possible with the 1962 survey conducted by the National Education Association. The results of these comparisons are documented separately for music and the visual arts at the elementary and secondary levels. Summaries of general information about arts education and the status of the four arts disciplines are described. A sampling of the conclusions reached include: (1) arts specialists are essential to the arts programs; (2) music educators need to expand their music program; (3) discipline based art education (DBAE) has broadened the thrust of visual arts programs; (4) more time needs to be allotted to the arts in elementary schools; and (5) increased funding is needed for all arts education programs. (KM)

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*in American Public Schools*

# *Status of* **Arts** *Education*

## *Summary and Conclusions*

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# THE STATUS OF ARTS EDUCATION IN AMERICAN PUBLIC SCHOOLS:

## Summary and Conclusions

Report on a Survey Conducted by
The National Arts Education Research Center
at the University of Illinois

**Charles Leonhard**

Council for Research in Music Education
School of Music
University of Illinois at Urbana-Champaign
1114 West Nevada Street
Urbana, IL 61801

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Layout and Production Editor: Martha L. Alwes

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# THE STATUS OF ARTS EDUCATION IN AMERICAN PUBLIC SCHOOLS:

## Summary and Conclusions

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I am deeply indebted to a host of people whose efforts were absolutely essential to the completion of this survey. They include principals and arts educators in the schools in the sample who took time from busy schedules to complete the questionnaires.

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Charles Leonhard
Director of Research
National Arts Education Research Center
University of Illinois at Urbana-Champaign

# THE STATUS OF ARTS EDUCATION IN AMERICAN PUBLIC SCHOOLS

## Foreword

Americans do value the arts. Tangible evidence of their high regard for the arts has abounded during the latter half of this century. With the creation of the National Endowment for the Arts in 1965, federal support of the arts became a matter of national policy. The United States joined all of the industrialized nations of the world in having a governmental agency devoted to the arts. Since the establishment of Kennedy Center in Washington D.C. and Lincoln Center in New York City, large and small cities all over the country have established arts centers to enhance the quality of living.

Literally hundreds of arts organizations at state and local levels promote and support the arts in a variety of ways. State arts councils supported by federal, state and private funds have become a powerful force in the arts community as have alliances for arts and education and other organizations dedicated to promotion of and support for the arts. Arts educators have active specialized professional organizations at both state and national levels dedicated to the promotion of the arts and arts education.

Following the long-time lead of Texaco in its sponsorship of Metropolitan Opera broadcasts, private industry has become a major force in support of the arts. Contributions by private industry to all of the arts have increased greatly in the past 25 years.

This and other evidence indicate that the arts are burgeoning in their appeal to Americans and in their availability for the enrichment of the lives of citizens of the country.

Americans also value arts education. They have strong but often unarticulated feelings that the arts are sufficiently important to merit a place in the public school curriculum, and they want their children to have access to learning in and experience with the arts in school. Despite these positive feelings, the arts have not attained anything approaching the same status in formal schooling as mathematics, science and the social sciences. The public at large apparently still considers arts education highly desirable but not essential.

The dichotomous situation in which arts educators practice their professions was dramatized by two telephone polls conducted by the *New York Times* between

February 7 and February 12, 1983. In one poll 46% of adults expressed the opinion that more emphasis should be placed on music and art in public schools. In a second poll 44% of adults gave approval to the idea of reducing the offering in music and art to conserve funds in the education budget.

The present survey had as its major objective the accumulation and interpretation of data pertaining to the current status of music, art, dance and drama/theatre education in American public schools. The only comparable survey was conducted in 1962 by the National Education Association. It was concerned with the status of music and art instruction in elementary and secondary schools. Due to differences between the two surveys in samples and content of the questionnaires, only a few items were amenable to comparison. The results of those comparisons appear in this publication.

**Development of the Survey Instruments**

This survey was a project of the National Arts Education Research Center at the University of Illinois Site. The Center, jointly funded by the National Endowment for the Arts (NEA) and the U.S. Department of Education (DOE), was established in the fall of 1987 at two sites, the University of Illinois at Urbana-Champaign and New York University.

The establishment of the University of Illinois Site resulted from a proposal submitted on August 20, 1987 by the University of Illinois College of Fine and Applied Arts to the NEA in response to Program Solicitation No. PS 87-06. That proposal led to the signing of a cooperative agreement between the University of Illinois and the NEA dated September 30, 1987. Funding for Year One of a projected three-year term was in the amount of $275,000 for a research program consisting of seven projects.

The NEA Arts in Education Program was designated to serve as liaison between the NEA and the DOE. Warren Bennett Newman, Director of the Arts in Education Program, was the person to whom the Directors of both Center Sites were responsible.

The Scope of Work specified in the initial agreement between the NEA and the University of Illinois included two separate surveys of the status of arts education: 1) *Status Surveys of Art, Dance and Drama in Elementary and Secondary Schools* and 2) *Status Survey of Music Education in Elementary and Secondary Schools.*

Initial work on both surveys began in October, 1987. Questionnaires for the art, dance and drama surveys were completed by project personnel, approved by the Arts in Education Program and submitted by NEA to the Federal Office of Management and Budget (OMB) in July, 1988. Due to delay in approval by OMB, NEA withdrew those questionnaires on October 15, 1988. Two drafts of the questionnaire for the music education survey failed to gain approval by the Arts Education Division of the NEA.

In the fall of 1988, Charles Leonhard, the newly appointed Director of Research at the Illinois Site, made the decision to combine the two surveys and assumed the position of Project Director. Theodore Zernich, Burnet Hobgood, Patricia

Knowles and Richard Colwell served as advisors for art, drama, dance and music respectively.

Two questionnaires for a comprehensive survey of programs in music, visual art, drama/theatre and dance were developed: one for elementary schools and one for middle and secondary schools. Both were approved by the Arts Education Division, NEA, and sent to OMB in February, 1989. OMB approval was secured in April, 1989 with the assignment of OMB No. 3135-0081.

The questionnaires were mailed on September 15, 1989, and the period for return of the questionnaires ended on December 15, 1989.

**The Survey Instruments**

The overall objective of the survey was to collect and interpret quantitative baseline data on the status of music, visual art, dance and drama/theatre education in American public schools. The content of the questionnaires was designed to secure data of the following types:

a. demographic data (number and ethnicity of students, the number of teachers and their personal and professional characteristics);

b. curricular data (courses and activities in the arts education program, arts requirements, the content of arts instruction and evaluative procedures used);

c. data on the adequacy of instructional materials, equipment and facilities for arts education;

d. data on support for arts education (parental support and funding).

In developing the questionnaires, project personnel collected and reviewed survey questionnaires from a variety of sources including state departments of education, doctoral dissertations, private survey organizations, professional associations and federal agencies. Those questionnaires were analyzed and evaluated in terms of their clarity and their usefulness in assessing the status of arts education.

Scores of arts educators contributed to the development of the questionnaires as members of informally organized peer review groups for each of the arts. They suggested questions and reviewed and evaluated both the content and the format of the questionnaires. Personnel at the University of Illinois Survey Research Laboratory (SRL) reviewed the wording of questions. The survey instruments were pilot tested in elementary, middle and high schools in Unit Four School District, Champaign, Illinois.

In the face of excellent but often conflicting advice from a wide variety of sources, the Project Director made final decisions on content and format of the questionnaires and assumed responsibility for those decisions.

Both questionnaires are organized into five sections: (1) General Information; (2) Music; (3) Visual Art; (4) Dance and (5) Drama/Theatre. The questionnaire

sent to elementary schools consists of 39 items: General Information, 8; Music 14; Visual Art, 5; Dance, 5; and Drama/Theatre, 8. The more detailed questionnaire sent to middle schools and secondary schools consists of 92 items: General Information, 14; Music, 17; Art, 19; Dance, 19; and Drama/Theatre, 23. Copies of both questionnaires appear in the Appendix of the complete report of the survey (in press).

### The Sample Design

The population for the survey was defined as all public elementary, middle and secondary schools in the United States. The sample consisted of six strata: large and small elementary schools, large and small middle schools, and large and small secondary schools.

Elementary schools were defined as those consisting of kindergarten through grade eight; middle schools, as those consisting of grades 6 through 9; and secondary schools, as those consisting of grades 6 through 12.

Elementary schools categorized as "small" had a population of 550 or fewer students; "small" middle schools had a population of fewer than 500 students; "small" secondary schools had a population of fewer than 1,000 students.

The Survey Research Laboratory selected a stratified random sample consisting of 1,366 public schools from a tape provided by the Center for Educational Statistics, U.S. Department of Education. The tape contained information on over 80,000 public schools in operation during the 1986-87 school year.

Personnel at SRL made a telephone call to each school in the sample to verify the name of the school, the mailing address and the principal's name. This process revealed that 34 of the schools in the sample were no longer in operation and that six schools were ineligible. The final sample consisted of 1,326 schools.

### Collection of Data

The Survey Research Laboratory mailed the questionnaires on September 15, 1989. The packets were addressed personally to the principal of each school. Each packet contained the appropriate questionnaire and a letter from the Director of Research at the Center that contained suggestions of procedures for completion of the questionnaire, assurance of confidentiality and the promise of a free copy of the report on the survey. A postage-paid envelope addressed to SRL was enclosed to facilitate return of the questionnaires. The initial mailing was followed in succession by a postcard reminder, a second mailing of the questionnaire and personal letters to principals who had not responded to the first mailing.

Another means to enhancing the percentage of returns involved the Director of Research at the Center sending personal letters to about 1000 state arts administrators, presidents of state music education organizations and music teachers in schools in the sample asking them to urge principals to complete the questionnaires and promising them a free copy of the report on the survey.

These efforts were supplemented by personal telephone calls to principals who had not returned the survey by November 1, 1990. The deadline for return of the questionnaires was extended from November 15 to December 15 to accommodate principals who asked for additional time. Analysis of early and late returns established that there was no substantial difference between them.

The number of returned completed questionnaires is shown below by stratum:

| Stratum | Number Returned | Percent Returned |
|---|---|---|
| Small elementary | 208 | 69 |
| Large elementary | 124 | 66 |
| Small middle | 31 | 52 |
| Large middle | 104 | 55 |
| Small secondary | 259 | 63 |
| Large secondary | 117 | 69 |

**Data Processing**

When completed questionnaires were returned to the Survey Research Laboratory, they were processed by the Data Management Section. The questionnaires were edited for completeness and consistency. Where questions had been left blank, missing value codes were added. Data entry was conducted with the use of an interactive program. Prior to data entry a questionnaire-specific program was written; it included input screens and a dictionary of variable parameters and skip patterns. The elementary school questionnaire contained 245 variables, the middle-secondary school questionnaire, 724. The program presented a facsimile of the questionnaire on a terminal. The coders keyed in respondents' answers, and the data were entered into an on-line data set. The data were checked at the time of entry for legal values and inter-item consistency.

When all of the data had been entered, frequencies were run to check for any remaining errors. All questionable numbers were checked by reviewing the original questionnaires and making any necessary changes in the data sets. Frequencies on all variables were then run by stratum: Two strata (small and large) for the elementary school questionnaire and four strata for the middle school/secondary school questionnaire (small and large middle schools and small and large secondary schools). SRL delivered a computer printout for each stratum to the Project Director who analyzed and interpreted the data and wrote this report. The report consists of seven chapters: one chapter devoted to each of the six strata and the final chapter, Summary and Conclusions.

This publication contains only the Summary and Conclusions. The complete report which includes detailed data on music education, art education, dance education, and drama/theatre education in all six strata is in publication and will be available for purchase from the Council for Research in Music Education, University of Illinois at Urbana-Champaign.

## Summary and Conclusions

This publication consists of three sections: A. Comparison of the Status of Arts Education in 1962 and 1989; B. Summaries of the Status of Each of the Arts in Large and Small Elementary Schools, Middle Schools and Secondary Schools and C. Conclusions About the Total Arts Education Program.

## COMPARISON: 1962 and 1989

Differences in strata and in content between the present survey and *Music and Art in Public Schools*, the survey conducted by the National Education Association in 1962, preclude item-by-item comparison. Some items were, however, common to both surveys.

This section of the Report presents comparative data on the items that pertain to music and art in elementary and secondary schools.

### Music in Elementary Schools

Items common to both surveys of the elementary school music program included: The Offering in General Music, Who Teaches General Music?, Instrumental Instruction, Special Music Rooms and Instructional Equipment and Materials.

#### *The Offering in General Music*

Table 1 shows data on the offering in general music, the presence of a written curriculum and the number of minutes per week allotted to general music.

**Table 1**
**Offering in General Music (1962 and 1989)**

| | Offer (Percent) | Written Curriculum (Percent) | Minutes Per Week (Mean Number) |
|---|---|---|---|
| **Grades 1-3** | | | |
| 1962 | 94.5 | 51.1 | 75.0 |
| 1989 (small) | 98.0 | 84.0 | 56.5 |
| 1989 (large) | 95.7 | 86.1 | 53.1 |
| **Grades 4-6** | | | |
| 1962 | 94.5 | 51.1 | 80.0 |
| 1989 (small) | 93.9 | 80.8 | 62.4 |
| 1989 (large) | 98.3 | 86.1 | 62.7 |

There has been remarkably little change in the percentage of elementary schools offering general music, but a marked increase has occurred in the percentage of elementary schools having a written curriculum. On a negative note, the number of minutes allotted to general music has undergone a significant decrease.

## *Who Teaches General Music?*

Table 2 presents data on the type of teacher responsible for teaching general music.

**Table 2**
**Who Teaches General Music? (1962: 1989) (Percent)**

| | Classroom Teacher | Classroom Teacher with Assistance from a Specialist | Music Specialist | Not Taught |
|---|---|---|---|---|
| **Grades 1-3** | | | | |
| 1962 | 42.5 | 39.0 | 13.0 | 5.5 |
| 1989 (Small) | 6.6 | 4.5 | 87.9 | 1.0 |
| 1989 (Large) | 9.3 | 3.4 | 83.1 | 4.2 |
| **Grades 4-6** | | | | |
| 1962 | 32.5 | 40.0 | 22.0 | 5.5 |
| 1989 (Small) | 8.2 | .5 | 88.3 | 3.0 |
| 1989 (large) | 6.0 | 2.6 | 87.2 | 4.2 |

The change between 1962 and 1989 in the type of teacher who teaches general music is truly momentous. In 1962 the norm was for the classroom teacher to teach general music with or without assistance from a music specialist. The role of the music specialist in actual teaching was modest.

Today music specialists dominate the teaching of general music, the result, to an extent, of teachers' unions' demands for preparation time for classroom teachers.

## *Instrumental Instruction*

Table 3 shows data on the percentage of schools offering instruction in piano, wind/percussion and strings and the charging of a fee for the instruction.

**Table 3**
**Instrumental Instruction (1962: 1989) (Percent)**

| | Piano | Wind/Percussion | Strings | Fee |
|---|---|---|---|---|
| 1962 | 13.4 | 86.4 | 58.8 | 16.5 |
| 1989 (Small) | 2.9 | 58.7 | 35.0 | 5.4 |
| 1989 (large) | 3.2 | 54.8 | 35.5 | 9.3 |

There have been notable changes in the elementary school instrumental instruction program. The percentage of schools offering instrumental instruction has declined severely (strings by 40%; wind/percussion by 34% and piano instruction is almost extinct with a decline of 77%). Part of this reduction may be due to the change in the configuration of elementary schools from K-6 which was the norm in 1962 to K-5 which is currently more common.

### *Special Music Room*

The percentage of elementary schools that provide a special room for music teaching has increased markedly: 1962 - 42.9%; 1989 - small schools 53.5%; large schools - 66.9%.

### *Instructional Materials and Equipment*

Seven items of materials and equipment were common to the two surveys. The data in Table 4 show that those items were available in much higher percentages of schools in 1989 than in 1962.

**Table 4**
**Availability of Instructional Materials and Equipment (1962: 1989) (Percent)**

| | 1962 | 1989 (Small) | 1989 (Large) |
|---|---|---|---|
| Music Series | 77.8 | 97.5 | 94.1 |
| Record Players | 90.2 | 99.5 | 99.2 |
| Piano | 83.9 | 99.0 | 100.0 |
| Rhythm Instruments | 69.9 | 97.4 | 97.5 |
| Record Library | 65.3 | 81.4 | 88.9 |
| Tape Recorder | 60.6 | 100.0 | 99.2 |
| Autoharp | 37.1 | 82.2 | 87.7 |

While the percentage of elementary schools with a music specialist teaching general music has increased dramatically, the amount of time allotted to general music has decreased significantly.

The percentage of elementary schools offering instrumental music instruction has undergone a drastic decline.

## Art in Elementary Schools

Only three items were common to the two surveys: The Offering in Art, Who Teaches Art? and Special Art Room.

## *The Offering in Art*

Table 5 shows data on the offering in art, the presence of a written curriculum and the number of minutes per week allotted to art.

**Table 5**
**The Offering in Art (1962: 1989)**

| | Offer (Percent) | Written Curriculum (Percent) | Minutes Per Week (Mean) | |
|---|---|---|---|---|
| | | | 1–3 | 4–6 |
| 1962 | — [1] | 38.5 | 60.0 | 70.0 |
| 1989 (Small) | 96.0 | 75.0 | 49.2 | 50.3 |
| 1989 (Large) | 91.9 | 85.1 | 55.1 | 60.1 |

[1] *In the 1962 survey the question was phrased in terms of there being "a definite allotment of time." 60% of schools in large districts responded "yes;" 48% of schools in small districts responded "yes."*

Elementary schools today are much more likely to offer art and to have a written curriculum, but the number of minutes allotted to art has diminished.

## *Who Teaches Art?*

**Table 6**
**Who Teaches Art?**

| | Classroom Teacher | Classroom Teacher with help from Specialist | Art Specialist |
|---|---|---|---|
| 1962 (1–3) | 62.5 | 26.0 | 4.5 |
| 1962 (4–6) | 59.3 | 24.5 | 8.7 |
| 1989 (1–6) | 33.8 | 3.4 | 58.5 |

Instruction by a classroom teacher with help from an art specialist has almost disappeared while the role of the art specialist has increased dramatically. The teaching of art by a classroom teacher is now much rarer than in 1962.

Percentages of schools with an art specialist and a written curriculum have increased dramatically, but the number of minutes per week allotted to art instruction has declined.

### *Special Room for Art*

In 1962 only 12% of elementary schools reported having a special room for the teaching of art. In 1989 the percentages had increased to 38.4% of small elementary schools and 55.4% of large schools.

## Music in Secondary Schools

### *The Offering in Music*

A few performance groups have been added to the music offering in secondary schools since 1962; they include jazz band, wind ensemble, swing/jazz choir and madrigal group. On the whole, however, the offering in music has remained more stable than in art where the offering has been greatly expanded.

Table 7 shows the percentages of middle/junior high schools and secondary schools offering performance groups and classes common to both surveys.

**Table 7**
**Offering in Music (1962: 1989) (Percent)**

| Group | 1962 JHS | 1989 Middle (Large) | 1962 Secondary | 1989 Secondary (Large) |
|---|---|---|---|---|
| Concert Band | 94.3 | 93.6 | 92.6 | 93.2 |
| Chorus | 79.4 | 81.9 | 67.3 | 84.5 |
| General Music | 84.4 | 68.8 | 43.6 | 22.3 |
| Select Choir | 57.4 | 39.1 | 80.5 | 66.3 |
| Orchestra | 66.7 | 16.7 | 69.5 | 32.0 |
| Boys Chorus | 28.7 | 18.5 | 41.0 | 22.3 |
| Music Appreciation | 24.8 | 12.9 | 46.9 | 22.3 |

The table reveals unfortunate changes in the music offering. The percentages of junior high/middle schools offering the following performance groups and music classes have decreased markedly between 1962 and 1989: general music, select choir, orchestra, boys chorus and music appreciation. An increase in percentage applies to chorus.

A comparable decrease in percentage of offering has occurred in secondary schools. Decreased percentages apply to all offerings other than chorus and concert band.

### *Instructional Equipment*

Only four items of equipment are common to both surveys. Table 8 shows the comparative percentages for 1962 and 1989. Availability of those items has increased.

**Table 8**
**Instructional Equipment (Percent)**

| Item | 1962 | 1989 |
|---|---|---|
| Piano | 93.9 | 100.0 |
| Record Player | 93.4 | 96.1 |
| Risers | 65.7 | 90.2 |
| Record Library | 50.7 | 77.6 |

### *Contest Participation*

The mean percentage of schools participating in contests has risen only slightly: 66.4% in 1962; 68.3% in 1989.

### *Music Requirement*

There has been a slight increase in the percentage of secondary schools that have a music requirement (1962 – 12.9%; 1989 – 14.7%).

## Art in Secondary Schools

### *The Offering in Art*

The offering in art education has undergone tremendous growth and change since 1962. Only seven art subjects were listed in the 1962 survey; the 1989 survey lists 19 subjects. Furthermore, the percentage of schools offering the subjects common to both surveys has risen dramatically. Table 9 shows data supporting the latter conclusion.

| Table 9<br>The Offering in Art (Percent) | | | | |
|---|---|---|---|---|
| Subject | JHS 1962 | Middle School 1989 | Secondary School 1962 | 1989 |
| Drawing/Painting | 98.5 | 100.0 | 91.3 | 100.0 |
| Ceramics | 25.4 | 74.7 | 18.5 | 88.9 |
| Metal/Jewelry | 16.9 | 18.6 | 15.2 | 46.3 |
| Sculpture | 12.3 | 70.1 | 6.5 | 87.0 |
| Weaving | 7.7 | 49.4 | 9.8 | 39.8 |

In 1989 students had access to a level of richness and variety in art experience and learning that may have been almost inconceivable in 1962.

### *Art Requirement*

The percentage of secondary schools requiring art has increased dramatically (6.4% in 1962; 34.3% in 1989).

### *Written Curriculum*

In 1962, 57.0% of secondary schools had a written curriculum for art courses. In 1989 the percentages are 89.3% in middle schools and 92.6% in secondary schools.

The scope of the offering in art has expanded impressively with the addition of a wide variety of specialized subjects several of which go beyond production. The concept of Discipline Based Art Education has had a dramatic effect on middle and secondary school art programs.

# SUMMARIES: ARTS EDUCATION PROGRAMS

This section contains summaries of general information about arts education and of the status of the four arts in the six strata involved in the survey.

## Small Elementary Schools

### *General Information*

#### Support for Arts Education

Music has the highest level of parental support with 44.8% of the schools reporting "strong support." Comparable percentages are 21.9% for art, 9.9% for drama/theatre and 2.5% for dance.

Financial support for all arts programs has increased or remained stable during the past five years in the vast majority of schools having such programs. Decreases in funding were reported for music in 11.2% of the schools in the sample and for art in 10.3%. Drama/theatre is not offered in 63.7% of the schools; dance, in 82.0%.

#### Enrichment of Arts Programs

More than 50% of the schools in the sample sponsored field trips to art museums, live drama performances and live music performances during the 1988-89 school year; the number of students involved ranged from 10 to 490. Only 24.5% of the schools sponsored trips to live dance performances.

Of schools in the sample, 84.5% have had visiting musicians during the past three years; 61.4% have had visiting actors; 52.9%, visiting artists; 47.2%, visiting dancers. Almost one-third of the schools have had an artist-in-residence during the past three years.

Small elementary schools appear to be taking good advantage of these three means of enriching their arts education programs.

### *Music*

#### General Music

General music is offered in 98.0% of the schools in the sample. The mean number of minutes per week allotted to general music is 56.5 in grades 1-3 and 62.4 in grades 4-6, but 25% of the schools devote 30 minutes or less which is patently inadequate.

Certified music specialists teach intermediate grade general music in 88.3% of the schools; the figure for primary grades is 87.9%.

### Instructional Supplies and Equipment

Items of instructional equipment and materials considered "adequate" in more than 80% of the schools include pianos, record players, tape recorders, music series books and series teacher editions. Items absent or considered inadequate in 50% or more of the schools include computer software, fretted instruments, tuned mallet instruments and tapes/recordings.

### Emphasis in General Music

Singing receives major emphasis in 93.9% of the schools in the sample; listening, in 71.8%. Other experiences that receive major emphasis in more than 40% of the schools in the sample include playing instruments, reading music and discussing music.

### Instrumental Music

Wind/percussion instruction is offered in 58.7% of small elementary schools. Such instruction most frequently begins in the fifth grade. Percentages of schools offering other instruments are: recorders, 50.5%; strings, 35.0%; and fretted instruments, 14.7%.

### Performance Groups

More than half of the schools (58.7%) have a band; 47.6% have a chorus; 23.1% have an orchestra; and 15.9% have a select choir.

The accumulated data indicate that many small elementary schools do not provide either instrumental instruction or opportunities for students to participate in performance groups. More than 40% of the schools have no band; more than 50% have no chorus; more than 75% have no orchestra; and almost 85% have no select choir.

### Funding

With the exception of a few schools, funding for the music program other than teachers' salaries is scanty. For the 1989-90 school year one school in eight budgeted no funds; six of ten budgeted 500 dollars or less.

There appears to be considerable disparity between the level of parental support for music (44.8% strong and 39.4% moderate) and the level of funding.

## *Visual Art*

Visual art programs are close to universal in small elementary schools (95.5%) and a written curriculum is present for each grade, kindergarten through grade 6,

in about three fourths (71.3% to 75.9%) of the schools in the sample. The mean number of minutes per week devoted to art instruction is 50; the mode in grades 1 through 6 is 60 minutes per week.

The teaching of art is done by certified art specialists in 58.5% of the schools; by a classroom teacher with some preparation in art in 9.2% and by certified classroom teachers in 24.6%.

A deficiency exists in the adequacy of instructional materials. Art textbooks are "inadequate" or "absent" in 71.7% of the schools in the sample; teachers guides, in 62.6%; slides, in 73.5%; film strips/videos, in 67.0%; books about art, in 61.6%; and color reproductions, in 59.9%.

There are great variations in funding: 7.1% budgeted no money for art for the 1989-90 school year; 41% budgeted 500 dollars or less; 67.7% budgeted 1,000 dollars or less. Individual schools budgeted 8,500 and 10,000 dollars.

### *Dance*

Dance is in most respects the least viable of the arts education programs in small elementary schools. The data are negative with unfortunate consistency.

Only 7.2% of 208 schools in the sample offer dance instruction. Of the 15 schools that offer dance, only 3 have a certified dance specialist on the faculty.

Of those 15 schools, 7 presented no dance performances during the 1988-89 school year and 5 presented one performance. Single schools presented two, three and four performances.

Funding for dance is non-existent at worst, minimal at best.

### *Drama/Theatre*

The situation in drama/theatre is more favorable than in dance, but only 34 of 208 schools offer drama/theatre instruction as such. In schools having a drama/theatre program drama/theatre specialists are scarce.

On the other hand, drama/theatre differs from the other arts in that dramatic activities are frequently used in the teaching of other subjects. Children participate in dramatizing and enacting stories and study plays in over 80% of the schools in the sample. Learning games and improvisation are other dramatic activities in frequent use. Whether a drama/theatre program exists or not, the vast majority of children in small elementary schools receive an early introduction to the subject.

# Large Elementary Schools

## *General Information*

### Support for Arts Education

Music has the highest level of support with 48.8% of the schools reporting "strong support." Comparable percentages are 31.1% for art, 9.8% for drama/theatre and 5.8% for dance.

Financial support for all arts programs has increased or remained stable during the past five years in the vast majority of schools having such programs. Decreases reported are as follows: music in 14.8% of the schools in the sample; art in 10.7%. Drama/theatre has no support in 73.9% of the schools; dance in 81.4%.

### Enrichment of Arts Programs

About two thirds of the schools in the sample sponsored field trips to art museums, live drama performances and music performance during the 1988-89 school year. Slightly more than one third of the schools sponsored trips to live dance performances.

Of schools in the sample, 91.8% have had visiting musicians during the past three years; 76.2% have had visiting actors; 65.0%, visiting artists; 61.5%, visiting dancers.

Almost one third (32.3%) of the schools have had an artist-in-residence during the past three years.

Large elementary schools appear to be taking superior advantage of these three means of enriching their arts education programs.

## *Music*

### General Music

General music is offered in 98.3% of the schools in the sample. The mean number of minutes per week allotted to general music is 53.1 in grades 1-3 and 62.7 in grades 4-6, but 25% of the schools devote 30 minutes or less which is patently inadequate.

Certified music specialists teach intermediate grade general music in 87.2% of the schools; the figure for primary grades is 83.1%.

### Instructional Supplies and Equipment

Items of instructional equipment and materials considered adequate in more than 80% of the schools include pianos, record players, tape recorders, music series books, series teacher editions and rhythm instruments. Items absent or considered

inadequate in 50% or more of the schools include computer software, fretted instruments and orchestral instruments.

### Emphasis in General Music

Singing receives major emphasis in 92.3% of the schools in the sample; listening, in 74.6%. Other experiences that receive major emphasis in more than 40% of the schools in the sample include creative movement, reading music, playing instruments and discussing music.

### Instrumental Music

Wind/percussion instruction is offered in 54.8% of large elementary schools. Such instruction most frequently begins in the fifth grade.

Percentages of schools offering other instruments are: recorder 53.2%; string instruction 35.5% and fretted instruments 8.9%. Piano instruction is a truly rare offering (4 of 124 schools).

### Performance Groups

Fewer than half of the schools (47.6%) have a band; 62.1% have a chorus; 19.3% have an orchestra and 16.1% have a select choir.

The accumulated data indicate that many large elementary schools are failing to provide instrumental instruction and opportunities for students to participate in performance groups. 52.4% of the schools have no band; 37.9% have no chorus; 80.7% have no orchestra and 83.9% have no select choir.

### Funding

With the exception of a few schools, funding for the music program other than teachers' salaries is scanty. For the 1989-90 school year 11.6% of the schools budgeted no funds; 59.8% budgeted 500 dollars or less.

There appears to be considerable disparity between the level of parental support for music (48.8% strong and 39.7% moderate) and the level of funding.

## *Visual Art*

The percentage of large elementary schools offering art varies between 72.6% in kindergarten and 93% in the fifth grade. Well over 80% of the schools with an art program have a written curriculum for each grade. The mean number of minutes per week devoted to art ranges from 54.7 in the third grade to 63.1 in the sixth grade. The overall mean (grades 1 - 6) is 57.4 minutes per week.

The teaching of art is carried on by certified art specialists in 61.3% of the schools in the sample; by classroom teachers with some preparation in art in 5.6%; and by certified classroom teachers in 27.4%.

A serious deficiency exists in the supply of instructional equipment and materials. Art textbooks are "inadequate" or "absent" in 71.1% of the schools in the sample; teachers guides, in 60.5%; slides, in 65.2%; film strips/videos, in 58.3%; books about art, in 50.0%; and color reproductions, in 48.8% of the schools.

Great variation in funding for art exists in the schools under consideration. While 8.7% budgeted no money for the 1989-90 school year and 42.7% budgeted 1,000 dollars or less, 21.4% budgeted 3,000 dollars or more and two schools budgeted 10,000 dollars.

## *Dance*

Dance is in most respects the least viable of the arts education programs in large elementary schools as in small ones. The data are negative with unfortunate consistency.

Only 11 of 124 (8.9%) schools in the sample offer dance instruction. Of the 11 schools, only 2 have a certified dance specialist on the faculty.

Of the 11 schools, 6 presented no dance performances during the 1988-89 school year and 2 presented one performance. Single schools presented two, three and four performances.

Funding for dance is non-existent or minimal in all but two schools. Five of 11 schools budgeted funds for the 1989-90 school year. Three schools budgeted 100, 125 and 200 dollars; two schools budgeted 3,000 dollars.

## *Drama/Theatre*

The situation in drama/theatre is more favorable than in dance, but only 19 of 124 schools offer drama/theatre instruction as such. In schools having a drama/theatre program drama/theatre specialists are scarce; only one school has such a specialist on its faculty.

On the other hand, drama/theatre differs from the other arts in that dramatic activities are frequently used in the teaching of other subjects. Children participate in dramatizing and enacting stories in over 80% of the schools in the sample. Reading and studying plays, learning games and improvisation are other dramatic activities in frequent use. Whether a drama/theatre program exists or not, the vast majority of children in large elementary schools receive an early introduction to the subject.

## Small Middle Schools

*General Information*

### Arts Administrators

The data from 30 small middle schools indicate that having arts administrators is not a characteristic of the districts of which schools in the sample are a part.

Of 30 schools, 20 are part of school districts with no arts administrator. Among the 10 school districts having one or more arts administrators, four have a Director/Coordinator of Music, five have a Supervisor of Music, three have a Director of Fine Arts, three have a Supervisor of Visual Art and one has a Director/Coordinator of Visual Art.

### Related/Integrated Arts Courses

Related/integrated arts courses are offered in fewer than half (46.7%) of the schools in the sample. The subjects included in those courses in order of frequency are: music and visual art in 12 schools; drama/theatre and creative writing in six schools, industrial design in five; dance in three; graphic design in two and media studies in one school.

### Classes for the Gifted/Talented

Offering classes for gifted/talented students in not the mode; only 5 of 29 schools do so. The arts involved in order of frequency are visual art in three schools, music in one school; drama/theatre in one school and dance in none.

### Parental Support

Music has the highest level of parental support with 62.1% of 29 principals indicating "strong support." Art has "strong support" in 10.7% of the schools; drama/theatre in 6.8%.

Summing the percentages of "strong" and "moderate" support verifies further the relative strength of parental support for each of the arts: music 93.1%; art 64.3% and drama/theatre 40.3%. In no school does dance have either "strong" or "moderate" support and 87.6% of the schools have no dance program.

### Financial Support

During the past five years financial support for music has increased in 30.0% of the schools; for art in 23.3%. Support for drama/theatre has increased in 14.3% of the schools. The low level of support for dance is further reflected in the 83.3% of the schools reporting "no support."

### Field Trips to Arts Events

During the 1988-89 school year 11 schools (37.7%) sponsored field trips to art museums; 10 schools (33.3%), to live drama performances; nine schools (30%), to music performances; and one school, to a dance performance.

### Visiting Artists

During the past three years the majority of small middle schools had visits by musicians (90%), visual artists (71.4%) and actors (60.7%). Only 34.6% of the schools had visits by dancers.

### Fine Arts Requirement

There is a fine arts requirement in 46.7% of the schools in the sample.

## *Music*

### The Offering in Music

Concert band and mixed chorus, both present in 85.7% of the schools, are the performance groups most frequently offered in small middle schools. Substantial percentages also apply to beginning instruments (59.3%), jazz band (40.7%) and general music (57.1%).

Only small percentages of the schools offer girls chorus (7.4%), boys chorus (3.7%), class piano (3.7%), class voice (3.7%) or basic musicianship (7.1%).

String orchestras are present in 14.8% of the schools.

Although concert band and mixed chorus are widely available to small middle school students, those students have only limited access to other performance groups and music classes.

### Summer Music Programs

Of 28 schools, 35.7% have a summer music program.

### Music Requirement

Of 28 schools, only eight (28.6%) require a music course.

### Instructional Equipment and Materials

Music educators have no reason to be sanguine about supplies of instructional equipment and materials in small middle schools despite the presence of pianos, record players, tape recorders, band music and choral music in more than 90% of the schools. Reports of "inadequate" and/or "absent" supplies of the following items emerged from more than half of the schools: computers and music software,

orchestral instruments, fretted instruments, record/tape library, orchestral music, general music series, books about music and synthesizers.

### Funding

Small middle schools provide modest funding for the music programs. The mean amount budgeted for band during the 1989-90 school year was $2,560; for the choral program $1,159. Music educators in small middle schools are much less likely to be burdened with fundraising than their counterparts in secondary schools.

## *Visual Art*

### The Offering in Visual Art

Students in small middle schools have access to a rich variety of learning experiences in art even though the offering is less extensive than in large middle schools and secondary schools.

Subjects offered in 70% or more of the schools include drawing (100%), painting (96.4%), printmaking (82.1%), sculpture (71.4%), art history (71.4%) and basic design (75.0%). Separate courses are rare, but 26.9% of the schools that offer painting have a separate course. The comparable percentage for photography is 53.3% and for related arts, 50.0%.

On the other hand, art educators may be concerned with the levels of adequacy in instructional materials. Only materials for papermaking and weaving/fiber are considered adequate by 90% or more of respondents; other percentages range from 6.5% for industrial design to 82.1% for drawing.

### Art Requirement

Only 17.9% of the schools in this small sample of schools require a course in art.

### Written Curriculum

As in other strata, a high percentage of schools (85.7%) have a written curriculum for each art course offered.

### Discipline Based Art Education

Art teachers in small middle schools incorporate Discipline Based Art Education in their teaching liberally. (44.7% "to a great extent," 48.1% "to a limited extent.")

### Funding

All 25 schools in the sample budgeted funds for the 1989-90 school year. The mean amount was 2,255 dollars; the median, 1,700 dollars; the range 300 to 15,000 dollars.

## *Dance*

### The Dance Program

Of 31 schools responding to the survey, only 7 have dance programs.

Certified physical education teachers teach dance in six of the seven schools.

Dance programs in small middle schools consist almost entirely of experience in folk/square/ballroom dance.

### Funding

With the exception of one school that budgeted 450 dollars for the 1989-90 school year, funding for dance is entirely absent.

## *Drama/Theatre*

### The Offering in Drama/Theatre

Of 15 schools responding to a question about the drama/theatre offering, four (26.7%) reported offering credit courses in drama/theatre during the 1988-89 school year.

The range of subjects taught in drama/theatre programs is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting, improvisation, pantomime/mime and creative dramatics.

### Who Teaches Drama/Theatre?

Certified teachers with and without course work in drama/theatre teach drama/theatre in all but three schools that have a certified drama/theatre specialist on the faculty.

### Theatre Productions

The status of theatre productions in a school may be curricular (separate course or part of a course) or extra-curricular; the latter status is most common.

Nine of 30 schools reported having presented plays during the 1988-89 school year; five presented variety/talent shows and dramatic readings; four presented musicals.

### Funding

The range in funding for drama/theatre for the 1989-90 school year was broad - 0 dollars to 5,000 dollars.

Three schools budgeted zero dollars; one school budgeted 50 dollars; eight schools budgeted 400 dollars or less; other amounts budgeted by single schools were 600, 1,500, 2,000 and 5,000 dollars.

## Large Middle Schools

### *General Information*

#### Arts Administrators

The data from 104 large middle schools indicate that having one or more arts administrators is the norm in districts of which the schools in the sample are a part. Of 104 schools, 32 (32.7%) are part of school districts with no arts administrator. Among the 72 school districts having one or more arts administrators, 25 have a Director of Fine Arts, 25 have a Director/Coordinator of Music, 21 have a Supervisor of Music, 17 have a Supervisor of Visual Art and 17 have a Director/Coordinator of Visual Art.

#### Related/Integrated Arts Courses

Related/integrated arts courses are offered in more than half (53.9%) of schools in the sample. The subjects included in those courses in order of frequency are: music 94.2%; visual art 78.8%; drama/theatre 44.2%; creative writing 44.2%; industrial design 44.2%; graphic design 40.4%; media studies 26.9%; dance 25.0% and architecture 13.5%.

#### Classes for the Gifted/Talented

Offering classes for gifted/talented students is not common practice in large middle schools. The arts involved in order of frequency are visual art in 18.4% of the schools, music in 18.4%, drama/theatre in 9.3% and dance in 4.1%.

#### Parental Support

As is true at all levels of public schools, music has the highest level of parental support with 67.0% of the principals indicating "strong support." The percentages for the other arts are significantly lower. When "strong" and "moderate" percentages are summed, a revealing picture of the relative strength of parental support emerges: music 93.0%; art 66.3%; drama/theatre 45.4% and dance 16.5%.

#### Financial Support

During the past five years financial support for music has increased in 40.0% of the schools; for art in 20.8%. Support for drama/theatre has increased in 15.3% of the schools. The low level of support for dance is reflected in the 71.4% of the schools reporting "no support."

### Field Trips to Arts Events

During the 1988-89 school year 50.0% of the schools sponsored field trips to live drama performances; 39.5%, to music performances; 35.6%, to art museums and 18.3%, to dance performances.

### Visiting Artists

During the past three years large percentages of schools in the sample have had no visits by dancers (65.6%), artists (53.6%) and actors (47.3%). In these schools musicians are far and away the most frequent visitors with 77.1% of the schools having had musicians visit at least once.

### Fine Arts Requirement

There is a fine arts requirement in 56.7% of the schools in the sample; the mode is to require one semester of such courses.

## *Music*

### The Offering in Music

Concert band, mixed chorus and beginning instruments are the performance activities most frequently offered in large middle schools. It is notable that 41.9% of these schools offer string orchestra and that general music is offered in 68.8% of the schools. Enrollment in music courses and activities appears to have increased during the past three years. Dramatic increases have occurred in high percentages of schools: Concert band (46.8%); second band (53.6%); mixed chorus (52.2%); boys chorus (61.5%); girls chorus (57.9%), string orchestra (43.3%), beginning instruments (68.1%), string ensembles (44.4%) and music appreciation (40.0%).

### Summer Music Programs

Of 103 schools responding to the question, 33.7% have a summer music program; Beginning Instrumental Instruction is appropriately the most frequent offering (65.5% of the summer programs).

### Music Requirement

Of 91 schools, 28 (30.8%) require a music course. Of schools having such a requirement, 69.2% require one semester.

### Instructional Equipment and Materials

Supplies of instructional equipment and materials exhibit serious inadequacies in large middle schools. Only band music is considered adequate in more than 80% of the schools. Summing the percentages of respondents describing their supply of items as "inadequate" or "absent" produces dismaying results: pianos 20.7%; record players 23.9%; tape recorders 30.4%; computers and music software 75.6%;

rhythm instruments 38.5%; fretted instruments 57.8%; tuned mallet instruments 43.0%; record/tape library 65.3%. The deficiencies are serious in view of the fact that all of these items are essential in a high quality music program.

### Funding

The mean amounts budgeted for band ($3,953) and choral music ($2,103) appear to be ample. Funding for orchestra and academic music, on the other hand, is minimal or nonexistent.

On a positive note, a large percentage of large middle schools operate their music programs without placing the burden of fundraising on music educators.

## *Visual Art*

### The Offering in Visual Art

The offering in large middle schools differs from that in small middle schools in an interesting way: there appears to be somewhat more emphasis on academic subjects. Pertinent comparative percentages for two subjects follow: art history - large 88.5% vs. small 67.1%; art criticism -large 77.0% vs. small 57.1%.

Subjects offered in more than 70% of the schools include: drawing, painting, printmaking, sculpture, ceramics, art history, art criticism and basic design. Separate courses are rare. Only two, integrated arts and graphic design, are offered in 50% or more of the schools offering the courses.

As in the other strata, there appears to be a definite deficiency in instructional materials. For only three subjects - drawing, basic design and industrial design - do 90% or more of respondents consider instructional materials adequate.

### Art Requirement

One or more courses are required in 34.1% of the schools reporting. The mode (20 of 29 schools) is to require one semester of art.

### Written Curriculum

As in other strata, an impressive percentage of schools (89.3) have a written curriculum for each art course offered.

### Discipline Based Art Education

More than half of the art teachers in the sample (51.2%) incorporate DBAE in their teaching "to a great extent," 46%, "to some extent."

### Time Allotment

The norm is for art classes to last at least one semester; 25% of the classes are scheduled for two semesters.

Almost all classes meet five days a week; the mean length of classes is 45 minutes.

### Funding

Only three of 72 schools budgeted no money for the 1989-90 school year, but 41.7% budgeted 1,000 dollars or less.

The mean amount budgeted was 2,679 dollars; the median, 1,425 dollars; the range 0-30,000 dollars.

## *Dance*

### The Dance Program

Of 103 schools responding to the survey, 33 (31.7%) have dance programs. Nine of those schools require one or more courses in dance for graduation.

There are certified dance specialists on the faculties of only 6.1% of the schools that have dance programs, but 18.2% of those schools have one or more dance teachers certified in both dance and physical education. Certified physical education teachers give dance instruction in 78.8% of the schools.

Folk/square/ballroom dance is the subject most frequently included in dance programs (69.7% of the schools). Other frequently offered subjects include modern dance technique (48.5%) and creative movement (45.5%). Dance is a component of physical education in the vast majority of schools (81.8%).

### Funding

Fifteen of 28 schools budgeted zero dollars; seven schools budgeted 100 dollars or less; five schools budgeted between 200 and 400 dollars; one school budgeted 1,000 dollars. Funding for dance is scanty at best or absent at worst.

## *Drama/Theatre*

### The Offering in Drama/Theatre

Of 57 schools responding to a question about the drama/theatre offering, 28 (49.1%) reported offering credit courses in drama/theatre during the 1988-89 school year.

The range of subjects taught in drama/theatre is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting (67.2%), improvisation (62.1%) and pantomime/mime (60.3%).

### Who Teaches Drama/Theatre?

Certified drama/theatre teachers are not yet dominant in the teaching of the subject in large middle schools. Percentages of schools with three types of drama/theatre teachers are: certified classroom teacher 41.1%; certified teacher with course work in drama/theatre 53.6% and certified drama/theatre specialist 37.7%.

### Theatre Productions

The status of theatre productions in a school may be curricular (separate course or part of a course) or extracurricular; the latter status is most common (85.5% of responding schools).

Plays are presented by drama/theatre departments in 62.5% of the schools in the sample; musicals, in 55.4%. Other types of production include variety/talent shows, 37.5% and dramatic readings, 19.6%.

Several departments other than drama/theatre present theatrical productions. They include English, speech and music departments.

### Funding

Funding for drama/theatre is minimal. The mean amount budgeted for the 1989-90 school year was 500 dollars. Zero funding was reported by a third of the respondents and more than two thirds budgeted 500 dollars or less. More than 30% of the schools do not have to rely on fundraising to support the drama/theatre program but 22.2% must obtain 100% of their funding from box-office receipts and other fundraising efforts.

## Small Secondary Schools

*General Information*

### Arts Administrators

Of 240 schools, 159 (64.9%) are part of school districts with no arts administrator. Among the 91 school districts having one or more arts administrators, 40 have a Director/ Coordinator of Music, 22 have a Supervisor of Music, 21 have a Director/Coordinator of Fine Arts, 15 have a Director/Coordinator of Visual Art and 15 have a Supervisor of Visual Art.

### Related/Integrated Arts Courses

Related/integrated arts courses are offered in fewer than half (41.6%) of schools in the sample. The subjects included in those courses in order of frequency are: music 77.9%; visual art 72.1%; drama/theatre 68.3%; creative writing 50.0%; industrial design 37.5%; graphic design 36.5%; media studies 27.9% and dance 11.5%.

### Classes for the Gifted/Talented

Offering classes for gifted/talented students in not the mode. The arts involved in order of frequency are visual art in 15.8% of the schools, music in 13.5%, drama/theatre in 7.3% and dance in 2.4%.

### Parental Support

Music has the highest level of parental support with 39.8% of the principals indicating "strong support." Drama/theatre has "strong support" in 14.6% of the schools; art, in only 6.8%. The data for all six strata indicate that parental support for drama/theatre is much stronger in secondary schools than in elementary or middle schools.

Summing the percentages of "strong" and "moderate" support verifies further the relative strength of parental support for each of the arts: music 84.0%; art 51.4%; drama/theatre 50.8%; dance 5.6%. Regrettably, 80.2% of the schools have no dance program.

### Financial Support

During the past five years financial support for music has increased in 40.7% of the schools; for art in 23.3%. Support for drama/theatre has increased in 19.0% of the schools but decreased in 24.4%. The low level of support for dance is reflected in the 86.1% of the schools reporting "no support."

### Field Trips to Arts Events

During the 1988-89 school year 59.5% of the schools sponsored field trips to live drama performances; 51.7%, to art museums; 48.6%, to music performances and 13.1%, to dance performances.

### Visiting Artists

During the past three years the majority of small secondary schools had no visits during the 1989-90 school year by visual artists (55.5%); actors (52.8%) or dancers (78.1%). On the other hand, 75.3% of the schools had visits by musicians.

### Fine Arts Requirement

There is a fine arts requirement in 44.0% of the schools in the sample, more than half of which require two semesters.

## *Music*

Concert band, marching band and mixed chorus are the performance groups most frequently offered, but the latter two groups are absent in more than 30% of the schools in the sample. Fewer than 10% of the schools offer orchestra, related arts, music history, class piano or class voice.

A positive development lies in the offering of beginning instrument classes in 49.8% of the schools.

A decrease in enrollment in an alarming 25% or more of the schools has occurred in concert band, second band, marching band, select choir, mixed chorus, girls chorus, orchestra, related arts, music appreciation and music history. Increases in academic requirements or other factors appear to be having a negative effect on enrollment in all music classes and activities.

The norm in small secondary schools is to offer few academic courses in music.

### Summer Music Programs

Of 217 schools, 38.7% have a summer music program with marching band the most frequent offering.

### Music Requirement

Of 214 schools, only 38 (17.8%) require a music course for graduation. The requirements are almost evenly split between one and two semesters.

### Instructional Equipment and Materials

Music educators have no reason to be sanguine about supplies of instructional equipment and materials despite the presence of pianos, record players, tape recorders, band music and choral music in more than 90% of the schools. Reports of "inadequate" and/or "absent" supplies of the following items emerged from high percentages of schools: computers and music software, orchestral instruments, fretted instruments, orchestral music, general music series, books about music and synthesizers.

### Funding

Mean amounts budgeted for performance groups for the 1989-90 school year were: band $5,997, orchestra $1,071, and choral groups $1,505; but many schools budgeted no funds other than teachers' salaries which places a heavy burden of fundraising on music educators.

## *Visual Art*

### The Offering in Visual Art

The offering in visual art is broad and rich with over 80% of the schools offering drawing, painting, printmaking, art history and basic design. Most of the subjects are offered in multimedia courses at both introductory and advanced levels.

When a given subject is offered, impressive percentages of the schools offer separate courses: drawing (25.8%), painting (24.0%), ceramics (27.5%), photography (63.2%), enameling (100%) and industrial design (37.2%).

A serious deficiency in visual art programs appears to be inadequacy of instructional materials.

### Art Requirement

One or more art courses are required in 30.1% of the schools responding; in those schools the mode is to require two semesters.

### Written Curriculum

An impressive 81.4% of small secondary schools have a written curriculum for each course in the program.

### Discipline Based Art Education

The concept of Discipline Based Art Education is being incorporated "to a great extent" (47.3%) or "to some extent" (49.8%) in 97.1% of the schools in the sample.

### Time Allotment

Art classes are rarely scheduled for less than one semester. The means for weeks per year, days per week and class length in minutes are as follows:

Introductory multimedia: 31.0 weeks per year; 4.6 days per week; class length 48.7 minutes.

Advanced multimedia: 24.5 weeks per year; 3.6 days per week; class length 48.1 minutes.

Specialized courses: 22.5 weeks per year; 2.1 days per week; class length 46.0 minutes.

### Funding

The mean amount budgeted for the 1989-90 school year was $2,940; the range $0-$65,000. Few schools budgeted zero dollars but more than one third of the schools (34.2%) budgeted 1,000 dollars or less. In view of the lack of adequate instructional materials reported, increased funding appears to be essential.

## *Dance*

### The Dance Program

Of 240 schools responding to the survey, only 39 (16.2%) have dance programs.

Certified physical education teachers, a few of whom are also certified to teach dance, are dominant in the teaching of dance.

Subject matter frequently included in dance programs includes folk/square/ballroom, aerobics, creative movement, modern dance technique and jazz technique.

### Funding

With the exception of one school, (probably a specialized arts school) that budgeted 8,500 dollars for the 1989-90 school year, funding for dance is scanty at best or absent at worst. Of 39 schools, 33 budgeted zero dollars. Single schools budgeted 20,50,100,200 and 500 dollars.

## *Drama/Theatre*

### The Offering in Drama/Theatre

Of 159 schools responding to a question about the drama/theatre offering, 101 (63.5%) reported offering credit courses in drama/theatre during the 1988-89 school year.

The range of subjects taught in drama/theatre programs is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting, improvisation, pantomime/mime, creative dramatics, technical theatre, theatre history and dramatic literature.

### Who Teaches Drama/Theatre?

Certified drama/theatre teachers are not yet dominant in the teaching of the subject in small secondary schools. Percentages of schools with three types of drama/theatre teachers are: certified classroom teacher 47.1%; certified teacher with course work in drama/theatre 45.8% and certified drama/theatre specialist 21.6%.

### Theatre Productions

The status of theatre productions in a school may be curricular (separate course or part of a course) or extracurricular; the latter status is most common.

Plays are presented by drama/theatre departments in 78.5% of the schools in the sample; musicals, in 39.2%. Other types of production include variety/talent shows 26.6% and dramatic readings 19.6%.

Several departments other than drama/theatre present theatrical production. They include English, speech and music departments.

### Funding

Many drama/theatre departments depend on fundraising for a substantial percentage of their funding. Although 20.1% of the schools do not depend on fundraising at all, a higher percentage (26.4) must obtain 100% of their funding from fundraising.

## Large Secondary Schools

### *General Information*

#### Arts Administrators

Of 124 schools, only 27 (26%) are part of school districts with no arts administrator. Among the 97 school districts having one or more arts administrators, 33 have a Director/Coordinator of Fine Arts, 30 have a Director/Coordinator of Music, 27 have a Supervisor of Music, 23 have a Supervisor of Visual Art and 18 have a Director/Coordinator of Visual Art.

If the presence of arts administrators is in truth a positive factor in the development of high quality arts education program, the majority of these large secondary schools appear to be part of favorable administrative structures.

#### Related/Integrated Arts Courses

Related/integrated arts courses are offered in almost half (44.5%) of schools in the sample. The subjects included in those courses in order of frequency are: music 85.4%; visual art 79.2%; drama/theatre 70.8%; creative writing 64.6%; media studies 58.3%; graphic design 54.2%; architecture 41.7% and dance 37.5%.

The frequency with which media studies, creative writing, architecture, industrial design and graphic design are included is especially notable and indicates a broader conception of arts than that pertaining in other levels and sizes of schools.

#### Classes for the Gifted/Talented

Offering classes for gifted/talented students is more common practice in large secondary schools than in small ones. The arts involved in order of frequency are visual art in 40.7% of the schools, music in 25.9%, drama/theatre in 15.9% and dance in 11.1%.

#### Parental Support

As is true at all levels of public schools, music has the highest level of parental support with 54.2% of the principals indicating "strong support." Drama/theatre has "strong support" in 20.2% of the schools; art, in only 9.1%. The data for all six strata indicate that parental support for drama/theatre is much stronger in secondary schools than in elementary or middle schools. In only this one stratum does parental support for drama/theatre exceed that for art.

-Summing the percentages of "strong" and "moderate" support verifies further the relative strength of parental support for each of the arts: music 92.5%; drama/theatre 61.5%; art 53.6%; and dance 25.5%.

### Financial Support

During the past five years financial support for music has increased in 36.2% of the schools; for art in 24.5%. Support for drama/theatre has increased in 28.2% of the schools. The low level of support for dance is reflected in the 61.3% of the schools reporting "no support."

### Field Trips to Arts Events

During the 1988-89 school year 62.7% of the schools sponsored field trips to live drama performances; 59.5%, to art museums; 54.3%, to music performances; 26.3%, to dance performances.

### Visiting Artists

The majority of large secondary schools (57.3%) have had no visits by dancers during the past three years; 60.7% of the schools have had visits by actors; 68.4%, by visual artists and 83%, by musicians.

### Fine Arts Requirement

There is a fine arts requirement in 52.7% of the schools in the sample, more than half of which require two semesters.

## *Music*

### The Offering in Music

Concert band, marching band and mixed chorus are the performance groups most frequently offered. The rich array of courses offered, in addition to the three most frequent offerings, includes second band (49.7%), jazz band (73.8%), wind ensemble (48.5%), select choir (66.3%), boys chorus (22.3%), girls chorus (52.4%), swing/jazz choir (41.7%), madrigal group (33.2%), string orchestra (36.9%), full orchestral (32.0%), string ensembles (23.3%), beginning instruments (39.6%), general music (23.3%) and music appreciation (22.3%). Less frequently offered courses include related arts (7.8%), music history (11.7%), class piano (17.5%) and class voice (13.6%).

A decrease in enrollment in an alarming 25% or more of the schools has occurred in concert band, marching band, mixed chorus, related arts, general music, music appreciation and music history. On the other hand, enrollment in choral groups has increased in 42.1% of the schools; concert band enrollment has increased in 33.3% of the schools and marching band, in 31.8%. It is notable that orchestra enrollment has increased in a stunning 40.9% of the schools. Performance groups are more than holding than holding their own. It appears that there exists a positive relationship between the size of the school and the breadth of the offering in music. With the exception of music theory which is offered in 57.8% of the schools, academic music courses are rarely offered.

### Summer Music Programs

Of 103 schools responding to the question, 45.6% have a summer music program; marching band is the most frequent offering.

### Music Requirement

Of 102 schools, only 15 (14.7%) require a music course for graduation.

### Instructional Equipment and Materials

Music educators have no reason to be sanguine about supplies of instructional equipment and materials despite the presence of pianos, record players, tape recorders, band music and choral music in more than 95% of the schools. Reports of "inadequate" and/or "absent" supplies of the following items emerged from high percentages of schools: computers and music software, recorders, fretted instruments, records/tapes and general music series.

### Funding

Mean amounts budgeted for performance groups for the 1989-90 school year were: band 14,237 dollars, orchestra 1,383 dollars, and choral groups 3,855 dollars.

There are fewer gaps in funding for the music program in large secondary schools than in any other stratum included in the survey.

## *Visual Art*

### The Visual Art Offering

The offering in visual art in large secondary schools is noteworthy for the extent and richness of the subjects available to students. The following subjects are offered in over 80% of the schools in the sample: drawing (100%), painting (99.1%), ceramics (88.9%), basic design (88.9%), sculpture (87.0%), art history (86.1%) and printmaking (82.4%).

These and other subjects are most frequently part of both introductory and advanced multimedia courses. There are, however, impressive numbers of separate courses in a variety of subjects. Drawing is offered as a separate course in 50.5% of the schools that offer it; painting, in 44.7%; ceramics, in 59.3%; jewelry/metals, in 53.1%; photography, in 88.0%; integrated arts, in 52.9%; industrial design, in 63.0% and graphic design, in 50.6%. Students in large secondary schools have access to intensive specialized instruction in a great variety of subjects.

### Discipline Based Art Education

Discipline Based Art Education is incorporated in 99.0% of the schools in the sample (54.7% "to a great extent" and 44.3% "to some extent").

### Time Allotment

The mode in large secondary schools is for all art classes to be scheduled for two semesters. In only 16 of 108 schools does an art course meet for one semester or less.

### Instructional Materials

There appears to be a serious deficiency in the adequacy of instructional materials. Of the 19 subjects included in the art program, there are only six for which 80 or more% of respondents consider instructional materials adequate: drawing, ceramics, art criticism, basic design, enameling and aesthetics.

### Art Requirement

One or more art courses are required in 34.3% of the schools reporting.

### Written Curriculum

An impressive 92.6% of the schools have a written curriculum for every art course offered.

### Funding

The mean amount budgeted for art for the 1989-90 school year was 6,869 dollars. While only three schools budgeted zero dollars, one third of the schools budgeted 2,000 dollars or less.

## *Dance*

### The Dance Program

Dance programs are more numerous in large secondary schools than in any other level or size of school included in the survey. Of 103 schools responding to the survey, 42 (35.9%) have dance programs. Nine of those schools require one or more courses in dance for graduation.

There are certified dance specialists on the faculties of 23.8% of the schools that have dance programs, and 31.0% of those schools have one or more dance teachers certified in both dance and physical education. Certified physical education teachers give dance instruction in 50% of the schools and artists-in-residence in 7.1%.

Comprehensive arts education programs require specialized arts teachers, and dance education is making strides in this respect in large secondary schools.

Subjects included in 50% or more of schools with dance programs are performance and creative movement, (the two most frequently offered) along with ballet technique, jazz technique, folk/ballroom/square, production, rehearsal/repertory, dance appreciation, composition and improvisation. It is clear students attending

large secondary schools with dance programs have access to a broad and rich variety of experience with dance.

### Funding

Although it is minimal, funding for dance in large secondary schools is the most generous of all the strata included in the survey. The mean amount budgeted for the 1989-90 school year was 898 dollars; the range, from zero to 8,500 dollars.

Fifteen of 39 schools budgeted zero dollars; 11 schools budgeted 1,200 dollars or more; 2 schools budgeted 3,000 dollars; one school budgeted 5,000 dollars; and another school, 8,500 dollars.

## *Drama/Theatre*

### The Offering in Drama/Theatre

Of 159 schools responding to a question about the drama/theatre offering, 101(63.5%) reported offering credit courses in drama/theatre during the 1988-89 school year.

The range of subjects taught in drama/theatre programs is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting, improvisation, pantomime/mime, creative dramatics, technical theatre, theatre history and dramatic literature.

### Who Teaches Drama/Theatre?

Certified drama/theatre specialists are clearly gaining dominance in the teaching of the subject in large secondary schools. Percentages of schools with three types of drama/theatre teachers are: certified classroom teacher 45.1%; certified teacher with course work in drama/theatre 37.4%; certified drama/theatre specialist 60.4%.

### Theatre Productions

Plays are presented by drama/theatre departments in 78.5% of the schools in the sample; musicals, in 39.2%. Other types of production include variety/talent shows 26.6%; dramatic readings 19.6%.

Several departments other than drama/theatre present theatrical productions. They include English, speech and music departments.

### Funding

Many schools (21.4% of those with drama/theatre programs) had no funds budgeted for the 1989-90 school year. On the other hand, 11.9% of the schools budgeted between $6,000 and $10,000 and one school budgeted $25,000. The mean amount budgeted was $2,429; the median, $1,200.

# CONCLUSIONS

The data collected in this survey of arts education programs in American public schools provide a basis for the conclusions that follow. They are organized into two major sections: (1) conclusions about each art education program and (2) conclusions pertaining to the total program of arts education.

## *Arts Education Programs*

### Music Education

Having existed for more than 150 years, music education has over a long period of time provided millions of public school students with rewarding experiences in the performance of every style of music and in almost every medium. Music education programs provide students with instruction in vocal and instrumental performance and with continuing opportunities to perform in a variety of groups. Concert band and mixed chorus are the groups most frequently offered in middle schools, and they are joined in frequency in secondary schools by marching band. These groups are supplemented in lesser percentages of large middle schools and secondary schools by a variety of groups including orchestra, jazz band, madrigal groups and swing/jazz choirs.

The emphasis in the music program is almost completely on performance, and that emphasis has over the years garnered strong support from both parents and school administrators. There is, however, a question as to whether that emphasis will suffice in the years ahead.

The survey did, however, reveal some potentially serious problems in the music education program. The allotment of time for general music in elementary schools is patently inadequate. Even the most skilled music specialist finds it difficult, if not impossible, to bring about significant musical learning in 55 or 60 minutes a week which is less than four percent of the school week.

Offerings in music courses other than performance are scanty. While general music is offered in 57% of small middle schools, 59% of large middle schools, 35% of small secondary and 20% of large secondary schools, enrollments tend to be small. The only other academic music course offered in a sizable percentage of schools is music theory (19.8% of small secondary schools and 57.8% of large secondary schools). Only small percentages of schools offer music history and music appreciation. The content of the music program appears to be inconsistent with the position set forth by both the Getty Foundation and the National Endowment for the Arts that arts education should include history, aesthetics and criticism in addition to performance or production. This is an issue that demands the attention of the music education profession.

There are also signs of trouble in the performance area. The percentage of schools offering instrumental instruction and vocal and instrumental performance

groups has declined severely since 1962. Dismaying percentages of schools do not offer students the opportunity to take instrumental music instruction or to participate in performance groups; the lack is especially grievous in elementary schools. String instruction and orchestras are rarely part of the music program in elementary schools, small middle schools or small secondary schools.

The richness of the music program appears to be related to the size of the school. Music programs in large middle schools and large secondary schools offer students an impressive array of performance groups and music classes. Dramatic increases in enrollment in music courses and activities have occurred in high percentages of large middle and large secondary schools. For example, enrollment in orchestra has during the past five years increased in 43.3% of large secondary schools. On a sobering note, enrollment in music courses has during the same period of time decreased in 25% or more of the large secondary schools in the sample.

One or more courses in music are required in 28.8% of small middle schools, 30.8% of large middle schools, 17.8% of small secondary schools and 14.7% of large secondary schools.

The report in *Music and Art in the Public Schools* published by the National Education Association in 1963 ends with this statement: "The music program as it stood in most secondary schools appeared to be geared to the interests and abilities of students who could perform, rather than to efforts to ensure that ***every*** student learn something about music before he graduated from high school." This characterization continues to apply to music education some 26 years later.

## Art Education

The offering of art is almost universal in elementary schools and over 80% of elementary school with art programs have a written curriculum for each grade. Although the time allotted to art is somewhat higher in the upper grades, the mean number of minutes for grades 1-6 — 50 in small elementary schools and 57.4 in large schools — is totally inadequate.

Certified art specialists are not as prevalent as music specialists but they teach art in 58.5% of small elementary schools and in 61.3% of large elementary schools.

A serious deficiency exists in supplies of instructional equipment and materials.

The art program in middle and secondary schools is noteworthy for the variety of subjects it includes. The trend begins in middle schools and comes to full flower in large secondary schools.

Students in 70% or more of small middle schools have access to drawing, painting, sculpture, art history and basic design. In large middle schools that list of subjects is supplemented by printmaking, ceramics and art criticism.

In large secondary schools the offering is truly impressive. Sizable percentages of those schools offer 19 subjects including a wide variety of subjects involving production along with art history, art criticism, computer art, aesthetics, graphic design and industrial design.

It appears that the concept of Discipline Based Art Education is being widely applied in art education programs. More than 95% of the respondents to the art survey indicated that they incorporate DBAE "to a great extent" or "to some extent."

Art educators have been diligent in preparing written curricula. Percentages of schools having a written curriculum for all art courses offered are: small middle school 85.7%; large middle schools 89.3%; small secondary schools 81.4% and large secondary schools 92.6%.

The percentages of schools requiring one or more art courses are varied: small middle schools 17.9%; large middle schools 34.1%; small secondary schools 30.1% and large secondary schools 34.3%.

The principal deficiency to emerge from the survey of art education lies in the supply of instructional materials. While the supply of materials for drawing and painting is considered adequate by large percentages of respondents, significant percentages reported inadequate supplies for most other subjects.

Art education has developed impressively since 1962 and merits the high level of parental support it garners.

**Dance Education**

Dance is the least highly developed of the specializations in arts education for a variety of reasons. Dance education came into the public school arts curriculum more recently than the other arts. As a result, fewer states have dance certification and there are few specialized teacher education programs in dance. Dance education was introduced by physical education teachers who had special interest and abilities in dance. Dance educators are to be commended for the remarkable progress that this survey documents.

At the elementary school level organized dance programs are truly rare. Only 7.2% of small elementary schools and 8.9% of large elementary schools offer instruction in dance. Few of those programs are sufficiently well developed to present public dance performances.

On the other hand, dedicated teachers in a few elementary schools are demonstrating the feasibility of dance education with little or no funding. Eight small elementary schools and five large schools presented from one to four dance performances during the 1989-90 school year.

Five of the 26 elementary schools with dance programs have a certified dance specialist on the faculty.

Dance education begins to show real presence in large middle schools of which 33 (31.7%) have dance programs. In nine of those schools one or more courses in dance are required. Physical education teachers teach dance, but almost one-fifth of those schools have teachers certified in both physical education and dance. The dance program begins to spread beyond folk/square and ballroom dance to include modern dance technique and creative movement.

Dance education in small secondary schools appears to be at about the same stage of development as in large middle schools.

In large secondary schools dance comes into its own. Of 103 schools in the sample, 42 (35.9%) have dance programs and 9 of the 42 require one or more courses in dance for graduation. Of the schools with dance programs, almost one-fourth have certified dance specialists on their faculties and 31% have one or more dance teachers certified in both dance and physical education.

The range of subjects in the dance program includes performance, creative movement, ballet technique, jazz technique, folk/ballroom/square, production, rehearsal/repertory, dance appreciation, composition and improvisation. Students in large secondary schools have access to a broad and rich variety of experience with dance.

Real progress is reflected in the fact that large secondary schools do budget funds for dance. With almost half the schools budgeting no funds, the mean amount for 1989-90 was 898 dollars; the range, zero to 8,500 dollars. Eleven schools budgeted 1,200 dollars or more; two schools budgeted 3,000 dollars, one school, 5,000 dollars and another school, 8,500 dollars.

Dance education is making real progress.

**Drama/Theatre**

Drama/theatre education programs have a continuing support base in the long standing tradition of schools presenting plays and musicals and the use of dramatic activities by elementary classroom teachers in teaching other subjects. The results of the survey of drama/theatre programs establish that this tradition is alive and well.

In 70 to 85% of the elementary schools responding to the survey students have experience in dramatizing stories, reading plays and other dramatic activities. Furthermore, almost all secondary schools present a senior play if nothing more.

Organized drama/theatre programs are rare in elementary schools and there are few drama/theatre specialists. Existing drama/theatre programs do prepare and present productions. Of 16 large elementary schools with drama/theatre programs, 13 presented from one to 12 productions during the 1988-89 school year.

More than half of the middle schools responding have drama/theatre programs and approximately one-half of those schools not only present productions but also offer credit courses in drama/theatre. Teachers of drama/theatre at this level are well prepared. In 35.7% of the schools with drama/theatre programs certified drama/theatre specialists teach the subject and more than half of the schools have on their faculty one or more teachers with course work in drama/theatre. The courses offered involve 12 subjects including playwriting theatre history and dramatic literature.

In large secondary schools drama/theatre programs come into bloom. Over 65% of large secondary schools offer credit courses in drama/theatre and enroll impressive numbers of students. The offering involves a rich array of subjects including

acting, creative dramatics, improvisation, pantomime, puppetry, children's theatre, directing, technical theatre, theatre history, dramatic literature and radio/television/film.

Drama/theatre specialists teach the subject in 60.4% of the schools having a drama/theatre program. The comparable figure for small secondary schools is 21.6%. The level of parental support for drama/theatre is modest in middle schools, but in large secondary schools drama/theatre has a higher level of parental support than visual art.

## *The Total Arts Education Program*

The data generated by this survey support the conventional wisdom that arts administrators are important in the development of arts education programs. A high percentage of schools in the two strata with highly developed arts programs (large middle and large secondary) are part of school districts that have arts administrators. The most frequently used titles are Director/Coordinator of Fine Arts, Director/Coordinator of Music, Supervisor of Music and Supervisor of Visual Art.

### Related/Integrated Arts Courses

Related/integrated arts courses are offered in almost half (46.2%) of middle and secondary schools in the sample. The highest percentage (53.5) applies to large middle schools, the lowest percentage (41.0) to small secondary schools.

### Class for Gifted/Talented Students

Visual art educators appear to be more concerned about gifted/talented students than other arts educators. Schools are most likely to have a course for gifted art students. The number of such courses is small in all schools except large secondary schools of which 40.7% have art courses; 25.9%, music courses; 15.9%, drama/theatre courses and 11.1%, dance courses.

### Parental Support

Music has the highest level of parental support in schools in all six strata. Art has the second highest level of such support in all strata except large secondary schools where drama/theatre overtakes art. Dance has consistently low levels of parental support.

### Financial Support

Cross strata data show that financial support has increased during the past five years for music in 36.5% of middle and secondary schools, for art in 23.0%, for drama/theatre in 16.2% and for dance in 6.2%.

On the other hand, decreases in financial support have affected art and music programs in about 15% of small middle, large middle and large secondary schools.

### Enriching the Arts Program

On the whole, large middle schools and small and large secondary schools are taking good advantage of two means to enriching their arts programs: (1) sponsoring field trips to arts events and (2) inviting artists to visit the school.

During the 1988-89 school year over 50% of large middle, small secondary and large secondary schools sponsored field trips to art museums, live drama and music performance. Trips to live drama were the most frequent; 75.5% of large secondary schools sponsored such trips. Trips to dance performances were the least frequent.

Field trips to arts events do not have a major role in the arts education programs of small middle schools in the sample.

During the past three years musicians have been the most frequent visitors to schools in all four strata. Large secondary schools invite representatives of all four arts to visit with commendable frequency. Schools in the other strata do so much less frequently.

### Fine Arts Requirement

The following percentages apply to schools having a fine arts requirement: small middle 46.7; large middle 56.7; small secondary 44.0 and large secondary 52.7.

## *Arts Teachers*

Teachers of the arts in middle and secondary schools are, on the whole, very content with their profession and well qualified. Between 80 and 95% of teachers of arts plan to teach five more years and would recommend teaching their art as a career. The only exception applies to dance teachers in small middle schools the majority of whom would not recommend teaching dance as a career and may or may not teach for five more years.

The professional qualifications of arts teachers are impressive. With very few exceptions they have earned academic degrees. The majority of teachers in small middle and small secondary schools have bachelor's degrees. In large middle and large secondary schools holders of a master's degree are in the majority. About 6% of large secondary school instrumental music specialists have an earned doctor's degree.

Almost without exception music specialists are certified to teach music and few are certified to teach other subjects. The percentage of art teachers certified to teach art ranges from 78.6% in small middle schools to 92.2% in small secondary schools, 98.8% in large middle schools and 100% in large secondary schools. Most art teachers are certified to teach other subjects.

The percentage of drama/theatre teachers certified in that subject varies greatly according to the size and level of the school in which they teach: small middle schools 26%; large middle schools 40%; small secondary schools 46% and large secondary schools 74%. Almost all drama/theatre teachers are certified in other subjects.

The percentage of certified dance teachers also varies by level and size of school: small middle 26.7%; large middle 16.7%; small secondary 31.4% and large secondary 39%.

Both drama/theatre and dance are making excellent progress in the preparation of certified specialists almost all of whom are also certified to teach other subjects.

Members of the arts teaching profession are predominantly White, but about 13% of art teachers, 14% of dance teachers and 8% of drama/theatre teachers represent ethnic groups other than White. Blacks and Hispanics outnumber Asians and American Indians.

The mean age of the corp of arts teachers is about 40. Teachers in small schools tend to be younger than the mean age; teachers in large schools tend to be older. Their mean number of years of teaching experience is 13.

Females outnumber males in all fields of specialization except instrumental music where males predominate by a ratio of three to one.

## Closing Statement

Since no set of validated criteria for the evaluation of arts programs exists, the emphasis in this report has been on reporting and interpreting data, not on assessment. The data do, however, provide a basis for a few general conclusions:

1. Arts specialists are essential to viable arts programs. Music and visual art programs have benefitted greatly from the presence of specialists at every level of the public school. Drama/theatre and dance education have urgent need of a larger presence of specialist teachers.

2. Music educators need to give serious consideration to broadening the music program beyond performance to include greater emphasis on music history, criticism and aesthetics. Significant reduction in student enrollment in performance groups in large secondary school may be a harbinger of the future.

3. The concept of Discipline Based Art Education has influenced art educators to broaden the thrust of art programs beyond production.

4. There is evidence of substantial progress in the development of viable drama/theatre and dance programs, especially in large secondary schools where larger numbers of specialist teachers are present.

5. The small amount of time allotted to the arts in elementary schools represents nothing more than lipservice to their value. A substantial increase in time allotment is essential.

6. There exists an urgent need for increased funding for all programs of arts education. Large percentages of schools reported that many essential items of instructional materials and equipment were either inadequate or absent in music programs, art programs and drama/theatre programs. Furthermore, large percentages of music educators and drama/theatre educators are burdened with the task of fundraising which inevitably forces them to spend an inordinate amount of time and energy at the expense of their achievement as educators.

7. Arts educators have good reason to be proud of their programs which, on the whole, have met the societal and educational needs of the past in excellent fashion. They must, however, come to terms with two significant developments that will inevitably affect arts education in the future: the educational reform movement and the rapidly changing ethnic composition of the student population.

*National Arts Education Research Center*

School of Music

University of Illinois

Urbana, Illinois



*Design: Eric Anderson, University of Oklahoma*